

eye music: filmworks series, inc

CHICAGO FILMMAKERS OF THE 70'S

PROGRAM NOTES

November 23, 1977 8 P.M. 80 Langton Street

During the past few years a number of filmmakers have emerged from Chicago. Some of these have shown at Eye Music in the past, such as Tom Brener, Rob Danielson and Gary Adkins. Most of these artists (including all in tonight's show except JoAnn Elam) have had some involvement with the Art Institute of Chicago's film school. Possibly because of this factor, among others, they have developed a similar way of viewing the construction of film. Starting from the rejection of film as a device for sequential narrative forms, they investigate the ways in which cinema operates physically and perceptually. While the result of each filmmaker's effort is unique to that person, the films reflect this overriding interest in exploring the limits and limitations of the medium.

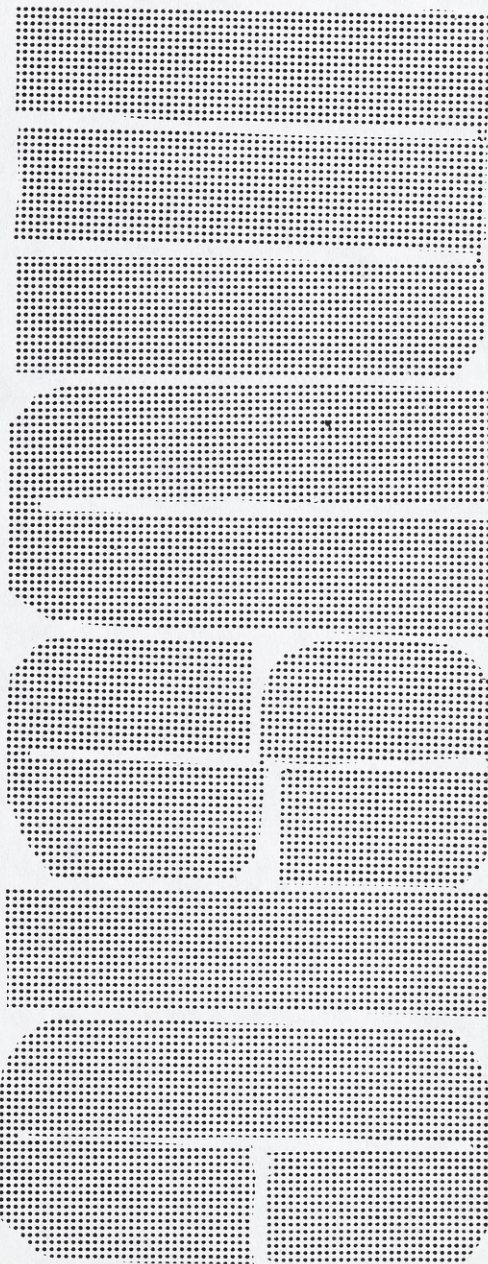
RHYTHMS (1977) 16mm. color/sound 3 min. by Linda Sen
The accumulation of images presents a series of short rhythmic bursts of film that move between positive, negative and hand drawn images. These rhythms operate both within each short series and over the length of the film as a whole. Sound is used to reinforce, and to some extent direct, the way in which the cadence of the film is understood by the viewer.

MOVEMENT IN SILK AND ROCK (1975) 16mm. color/silent
5 min. by Linda Sen
This film explores a dialogue between two very different types of images. Each image is filmed and edited in such a manner as to make apparent the oppositional qualities of each image. One is in soft focus, of saturated colors with a slowed-down presentation; the other is in hard focus of mostly grey, inorganic images containing rapid panning and sharp cuts. The film provides an attempt at the unification of these two contrasting images.

ELEVATOR (1976) 16mm. b&w/silent 4 min. by Lisa Kaplan
The mechanical aspects of an elevator are used as an analogue for the mechanisms of a camera (elevator doors to camera shutter, successive floor dividers to frame-lines, and so on). The editing rhythm is comparable to the rising, stopping and falling rhythm of the elevator. Kaplan uses these devices to articulate the artificial, doubly-enclosed space inside the elevator within the building.



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UNTITLED STROKE FILM (1977) 16mm color/silent 9 min.
by Lisa Kaplan

The title is an allusion to the camera's movement while filming - objects are carressed by gentle panning motions. The film seems divided into two parts, one involving the working environment and presenting material associated with sales-commodities-advertising; and the other investigating the personal environment and visual responses to a familiar space.

ECHO (1976) 16 mm. color/sound 15 min. by Dan Perz
Ideas reverberate from image to image, both within and between the sections of the film. Sound and image reflect off each other, while the progression of sounds from one section to the next constantly refer back and forth to each other.

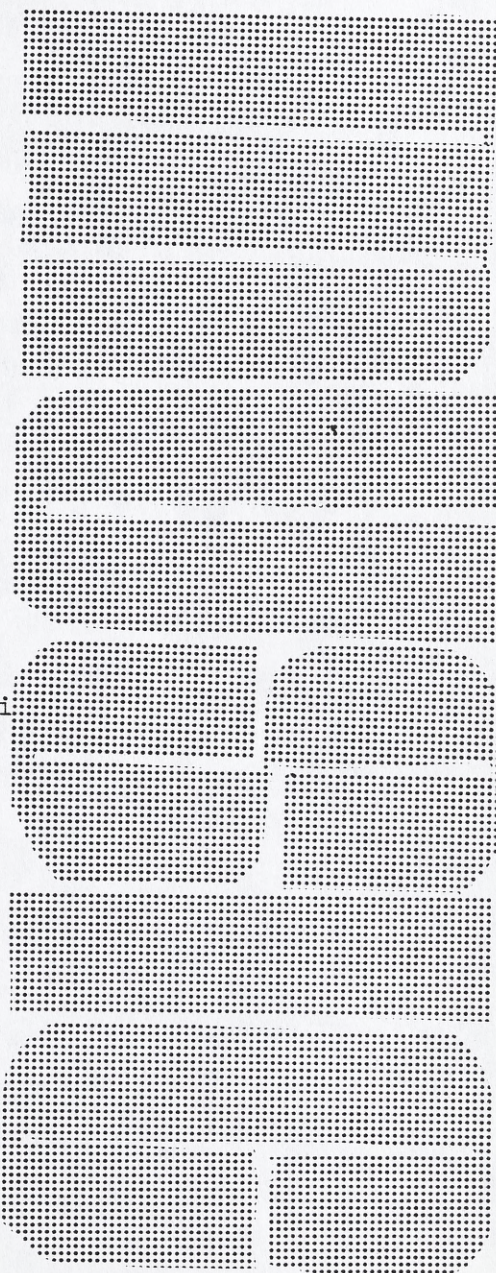
SKINS (1976) 16mm. color/silent 7 min. by Barbara Lattanzi
Here is a film that graphically explores the material quality of the film strip's composition. The removal of sections of emulsion produces a tension between the recording of photographed images and a presentation of the basis for the recording of those images, color film's three dye layers.

INTERMISSION

REMARKS THAT LED TO A SEP-AR-A-TION (1975) S-8mm. b&w/silent
7.5 min. by Barbara Lattanzi

Scratches achieve a semblance of meaning through their appearing in the shape of recognizable objects and from the motion and patterning that they assume. "In this film occur indifferent remarks (as glyphs are essentially impersonal because of the weight of content) on remarkable motions, graphed onto clear acetate base."--B.L.

CIRCUS (1976) 8 mm. color/silent 13 min. by Jean Sousa
The visual richness and excitement of the circus is challenged by the spatial-temporal distortions of the film caused by a projection speed of five f.p.s. Although the filming speed and projection speeds are the same, the differences between filming, during which events are continuous, and projection, when the intervals between



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each frame are missing, alter the viewer's perceptions of the events presented.

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LOVE ME LOVE MY DOG 8mm. color/silent 15 min. by JoAnn Elam
The camera work and editing are homologous to the experiences of Elam's dog. The repetition of a dog fetching a stick that is thrown over and over is related to the film's structure through looping. The idea of relating the dog's experiences (and Elam's experience of the dog) is developed in this manner throughout the film.

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Funds for portions of EYE MUSIC's programming are provided by the NATIONAL ENDOWMENT FOR THE ARTS, Washington, D.C., a Federally funded agency. We are a publicly funded non-profit organization and welcome your comments, suggestions, and tax-deductible contributions to help continue our programs. Thanks to these friends and supporters who helped make this presentation possible: 80 Langton Street, Robert Lippman, Jim Pomeroy, and the participating film artists.

Janis Crystal Lipzin, Program Director
Caroline Savage-Lee, Program Coordinator
David Gerstein, Asst. Program Coordinator and Projectionist

